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ETRUSCAN EARRINGS



ETRUSCAN EARRINGS
IV-III CENTURY B. C.

THE Etruscan women were fond of sumptuous jewelry. We see them represented on their monuments decked out with diadems, necklaces, pendants, bracelets, armlets, and earrings, in real barbaric gaudiness. Much of this jewelry has survived. The earlier examples especially show that the Etruscan goldsmiths profited by their extensive patronage and reached a high level of proficiency. They learned, for instance, to execute granulated and filigree work with astonishing minuteness. Their good standing is further shown in the fact that they did not, like most Etruscan artists, merely follow Greek models, but were capable of independent work. Both in their necklaces and in their earrings they evolved a number of original designs, which, though not so graceful and refined as Greek contemporary work, are undeniably rich and effective.

Our collection of Etruscan jewelry (placed in Gallery II: C32) is fairly representative, but lacks exceptional individual pieces. Two pairs of earrings, recently purchased and shown here, can be placed in that class. They are of a type which made its appearance in Etruria in the fifth century B. C., and became especially popular in the fourth and third centuries. It consists of a convex member with a highly decorated horseshoe above and a pyramid of balls below. Its precursor is a simpler, earlier type in which the pyramid is smaller and the "horseshoe" merely an ornamental disk (see Nos. G. S. 75-76 in our

collection). The method of fastening is shown in two examples in our collection (G. S. 67 and 68), in which is still preserved the separate wire ring which was inserted in the perforated end of the convex member, and served to pass through the lobe of the ear.

Ladies wearing earrings of this form are frequently represented on contemporary Etruscan monuments, notably on the later mirrors. A good example of such a mirror, now in the Museo Gregoriano in Rome, is shown below. The earring appears here



DESIGN FROM AN ETRUSCAN MIRROR
IV-III CENTURY B. C.

of the average size, which was about one inch long; some Etruscan ladies, however, in their desire for conspicuous decorations, wore them much larger. One of our newly acquired pairs is two inches long; in the British Museum is an example five and a half inches long (No. 2256). How disproportionate such exaggerated forms were is well shown in the Etruscan terracotta antefix in the Third Classical Room (on top of Case P, No. G. R. 1040), in which a woman is represented with earrings about four times the size of her ears (compare British Museum No. B 621). Another good illustration is the terracotta statue of a woman in the Seventh Room (Pedestal O, No. 16.141), where the earrings, though mostly hidden by her hair,

are likewise of enormous size. The profusion of jewelry of all kinds worn by this same lady is in line with such love of pomp. Here again we miss the restraint in taste which distinguishes the Greeks from other ancient peoples.

G. M. A. R.

A BUDDHISTIC PAINTING FROM COREA

LAST summer an ancient Korean picture arrived at the Museum, sent by a dealer from Seoul, the capital of Corea. Not a word of explanation came with the picture. For many months it was a puzzle and a mystery till one day a gentleman called to explain that Maurice Abrams, passing through Seoul on his way to Peking and

India, bought the painting and sent it as a gift to the Metropolitan Museum in memory of his friend Leo Stein.

The painting is a very interesting specimen of early Buddhistic Korean art and dates from the later part of the Korai period, 935-1392. It represents Buddha sitting on the lotus which rises out of the water.

The picture is a specially valuable addition to our collection because it shows how the Koreans adhered to the early form of painting which they received through China and kept up the tradition in times when Chinese art itself had developed along quite different lines. The relationship between this painting and the sixth-century fresco exhibited in the next room, E 9, is curious to notice.

S. C. B. R.

NOTES

CONCERTS IN THE MUSEUM.—Through the generosity of a few friends of the Museum four orchestral concerts, under the direction of David Mannes, will be given in the Fifth Avenue hall of the Museum on Saturday evenings, January 4, 11, 18, and 25, beginning at eight o'clock. The orchestra will consist of fifty-two performers, selected from the best orchestras in the city, and the music will be of the same high character as that which has distinguished our receptions in former years. These concerts will be free to the public, without tickets of admission, and on each evening the entire Museum will be open, although it is closed at present on Saturday evenings as a measure of economy.

THIRD MUSEUM EXHIBITION OF MANUFACTURED OBJECTS.—Early in 1919 the Metropolitan Museum of Art will open its third exhibition of objects, models, designs, drawings, etc., demonstrating the use on the part of designers and manufacturers of the facilities offered by the Museum. An ample gallery space has been assigned and present indications offer every prospect of a representative showing

of the work of the year in so far as this indicates the use of the collections. It is a salutary sign in these times of curtailment of materials and men, and in view of the serious deficiency in trained talent to guide our designing rooms, that the inspirational quality of exhibits in the collections has been taken advantage of in such great degree, the actual reproduction of old pieces becoming more and more a side line maintained by firms for the occasional client desiring an old design for a specific purpose. This year's exhibition will show the work of manufacturers of textiles and jewelry, wood carvings and rugs, laces and lighting fixtures, furniture and decorative accessories; in fact, the whole field of the industrial arts will be well represented.

THE MUSEUM AND GOOD SALESMANSHIP. The Metropolitan Museum of Art has already become a live force in the success of some of the most skilful salespeople and designers of New York through its seminars, so-called, for salespeople, buyers, and designers. These are really intimate conferences with a teacher of design, Miss Grace Cornell, who by her knowledge and enthusiasm is able to help those who design, buy,